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a chapter upon medals. In each of these chapters he gives a special introduction, many bibliographical references and a few half-tone representations of coins. More valuable still for purposes of reference are the tables appended to his chapters, which afford a means of ready reference for the identification of coins by their inscriptions. The book contains naturally most abundant information upon Greek, Roman and Italian coinage, though references are given by means of which the subject may be extended not only through Europe, but also to Asia and North and South America. It would be difficult to find a manual containing so much information in so small compass; nevertheless, the publishers offer the volume at the extremely low price of 1.50 lire. A. M.

CHARLES DIEHL. *L'Art Byzantin dans l'Italie meridionale.* (Bibliothèque internationale de l'art.) 8vo. pp. 267. Paris, 1894, Librairie de l'Art.

The present volume is the result of two journeys undertaken during 1883 and 1884 in Southern Italy in the provinces of Terra d'Otranto, Basilicata, Calabria and Sicily, with the object of studying the influence of Byzantium upon the Italian art of the South. Several of its chapters have appeared in part in reviews: in the *Mélanges de l'Ecole française de Rome*, in the *Bulletin de Correspondance Hellénique* and in *l'Art*. M. Diehl has made a specialty of Byzantine studies, and other works of his have become standard authorities. Such are his studies on Byzantine administration in the exarchate of Ravenna, on Byzantine administration in Africa, on the church and mosaics of St. Luke in Phokis. He has mastered to an unusual degree two distinct branches of Byzantine studies—the historic and the iconographic—and these stand him in good stead in his present work.

Some of the frescoes which are described in this book, and form the principal material for the author's judgment, have been described in previous works, such as Salazaro, Schultz and Lenormant, but by far the greater part are either his own discovery or have been noted merely by local antiquarians, whose criticisms have remained unnoticed or are of but little value. Aside from the great frescoes of St. Angelo in Formis and the mosaics of Sicily, the paintings described exist either in small churches and chapels or in subterranean crypts and hermit grottoes of modest pretensions. These works are studied in geographical groups: the first is that of Terra d'Otranto with its grottoes and subterranean chapels; the second group is that of the region about Tarentum; the third is that of Matera, and the fourth comprises Calabria. In chapter iv is a very interesting treatise on the

origin and artistic character of the Italo-Byzantine frescoes of the entire South ; in it he gives a summary of the results of his study of all these groups of frescoes. He shows that although modest in their pretensions, they are of great importance for the history of Byzantine painting, because they are about the only untouched examples of this branch of Byzantine art that have remained from the Middle Ages. The series extends from the tenth to the thirteenth centuries in an unbroken succession, and reflects all the changes which Byzantine art in general underwent during this period. M. Diehl gives a remarkable lucid example of this in his essay upon the changes in the type of Christ. One of the most interesting points that he treats is the relation of the native art to the Byzantine school. He shows how at first the Byzantine school was almost in sole possession of the field, how gradually there grew up by its side a native school largely in imitation and how this native school developing during the thirteenth century replaced the Byzantine during the course of the fourteenth, but in many cases retained characteristics of its former master, largely on account of the persistence in Southern Italy of a population that was still Greek in its church rites, its language and all its affiliations and sentiments.

The chapter on the Byzantine mosaics of Sicily is a prose poem and the most fascinating part of the book. As a prelude we have a study of the cosmopolitan civilization of Sicily under the Normans. "For about a century—the only one of mark in its history—Palermo showed to the world a unique and wonderful sight: under the influence of a foreign dynasty, that of the Norman princes, who were in reality the national house of Sicily, it produced a refined civilization, an original and charming art, which was in its time, the first in the world, an art fascinating above all, which combined and fused three apparently irreconcilable elements, the Byzantine world, the Arab world, and the Latin world, which by the chances of conquest had been placed side by side in the land of Sicily, and out of them made the most extraordinary and attractive *mélange* that ever was." M. Diehl passes in review the acts and policy of each of the Norman kings, Roger I, Roger II, William I and William II: he shows what wonderful skill was shown by these rulers in holding the balance between the discordant elements that made up their population—Latin Catholics, Greek church, Mussulman: a spark would kindle a conflagration.

A. L. F., JR.